

User-centered design

Kirsi Niinimäki

User

- A) Fictional figure
- B) Target group to whom you are designing for
- C) Test group who can help in the design process (user testing, user-centered design)



“User” as a fiction
“User” as an inspiration



How to get information from users

- 1) Sales statistics, numbers
- 2) Surveys
- 3) Interviews
- 4) Observation
- 5) Lead users
- 6) Test groups
- 7) Participatory design, co-design
- 8) Open design

Sales statistics, numbers

- Following previous sales figures
- Consumer purchase preferences



Muoti- ja urheilukaupan muutos 2018

LÄHDE: MUOTI- JA URHEILUKAUPPA TMA RY.

	myynnin arvo, %	myynnin määrä, %
kaikki	-0,7	+1,7
miesten vaatteet	-5,4	+8,0
naisen vaatteet	-1,2	+1,4
urheiluvaatteet	-0,1	+15,0



Surveys

- Large group of consumers
- Takes some time to do a proper questionnaire and tests it
- Fast to analyze
- **Webropol**, online survey
- Creates a link, which you can send by email or publish online



Interviews

- When there exists only view specialists
Or very special, well defined group
- New area, no publications
- Takes time to do +
transcribe +
analyze answers

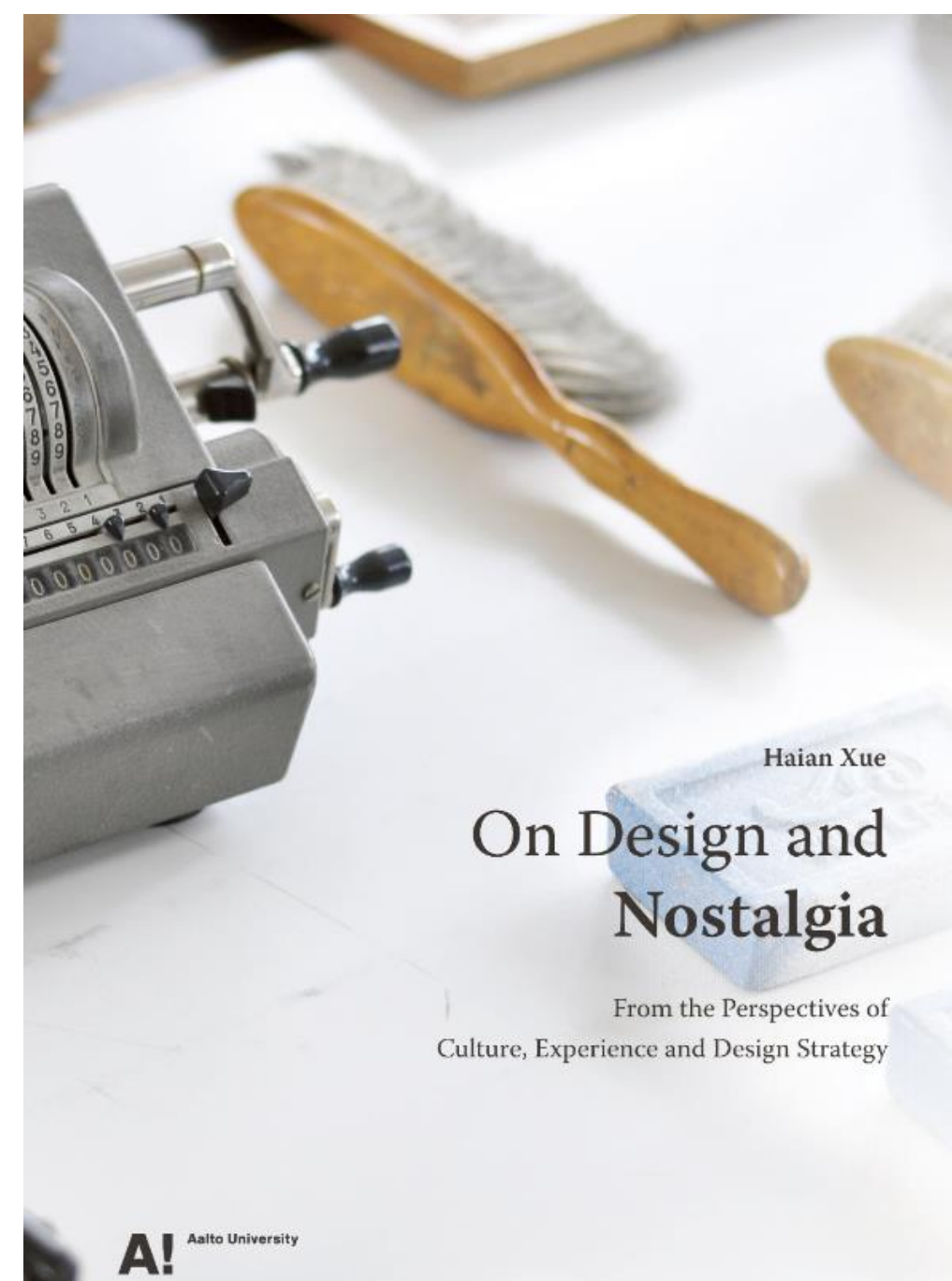


Figure 21. Sarvis' Katrilli (1969) and Pitopöytä (1976) being sold at the Helsinki Retro and Vintage Design Expo 2014 (photo by the author)



Figure 39. A 1960s original Jopo that is still in use today
(photo by the author on 14 Dec. 2015 in Helsinki)

Haian Xue (2017) On design
and nostalgia



Observation

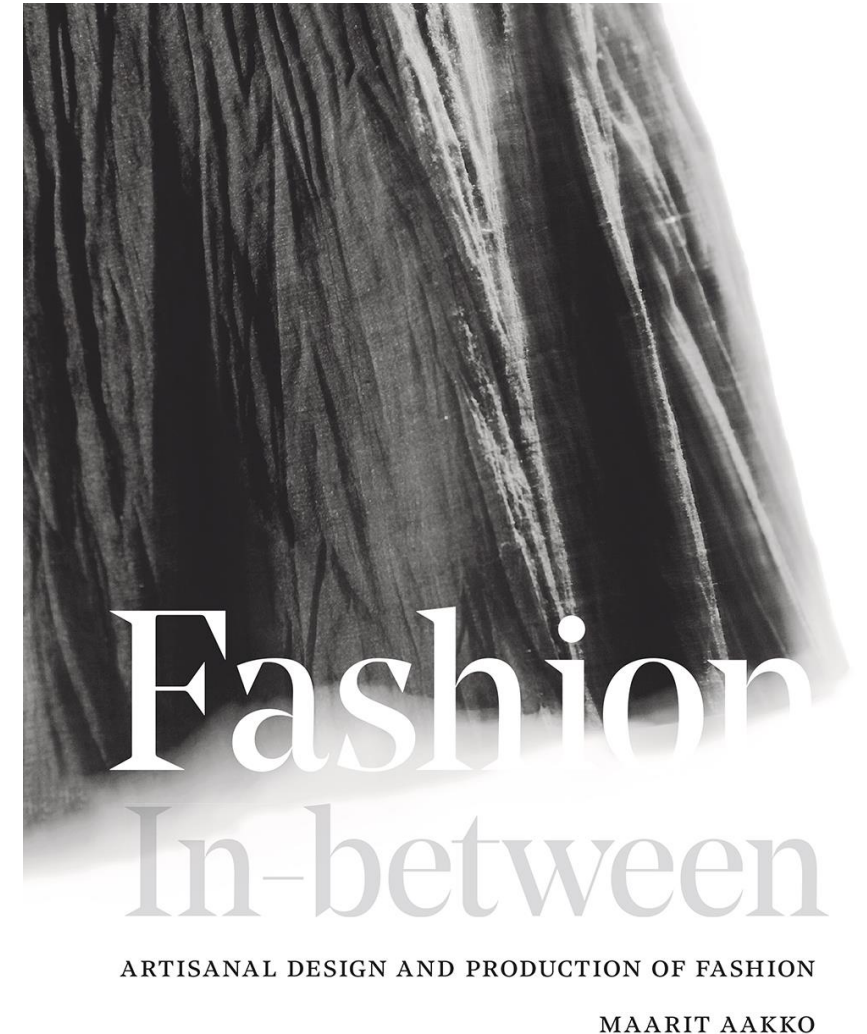
- Ethnography
- Spying, observing
- Design ethnography, design intervention



Mutambo Kumbu, MA thesis 2017, Zambian dress in the focus

Interviews + observation

- Maarit Aakko (2016) *Fashion in-between : artisanal design and production of fashion*. Doctoral dissertation.
- Examining the concept of 'artisanal' in the context of contemporary fashion, this doctoral dissertation aims to decode the essential features of artisanal fashion. It also analyzes the significance of this approach and its relationship to the current cultural and societal environment. The study takes a particular look at the designer's role in artisanal houses, and examines his/her ability to control and influence the process and the outcome. Compared to the mainstream clothing industry, artisanal fashion, with its emphasis on craftsmanship, offers an alternative approach.



Observation

Talking Through Our Bodies

Draping with a moving subject as a fashion design process

Kasia Gorniak, Master's Thesis, 2017

<https://aaltodoc.aalto.fi/handle/123456789/25056>



Probes

- Julia Valle Noronha (2019) Doctoral dissertation

6
Experiment 2: Wear\Wear
183



FIGURE 54
Folding a dress for the Wear\Wear experiment. The picture shows the moment before (left) and after the heat press (right).

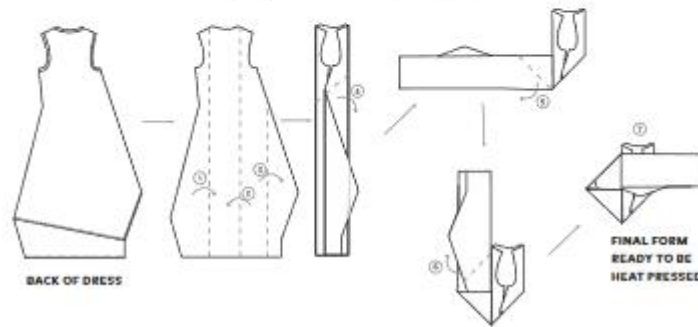


FIGURE 55
Instructions for folding the pieces before heat-press. All pieces were folded following the same instructions, regardless of their size/length.

Becoming with Clothes

Activating wearer-worn engagements through design

Experiment 2: Wear\Wear
196



FIGURE 64
The picture shows a group discussion for the Wear\Wear project Belo Horizonte. On the day, the pieces received were brought to the space and supported the discussion.

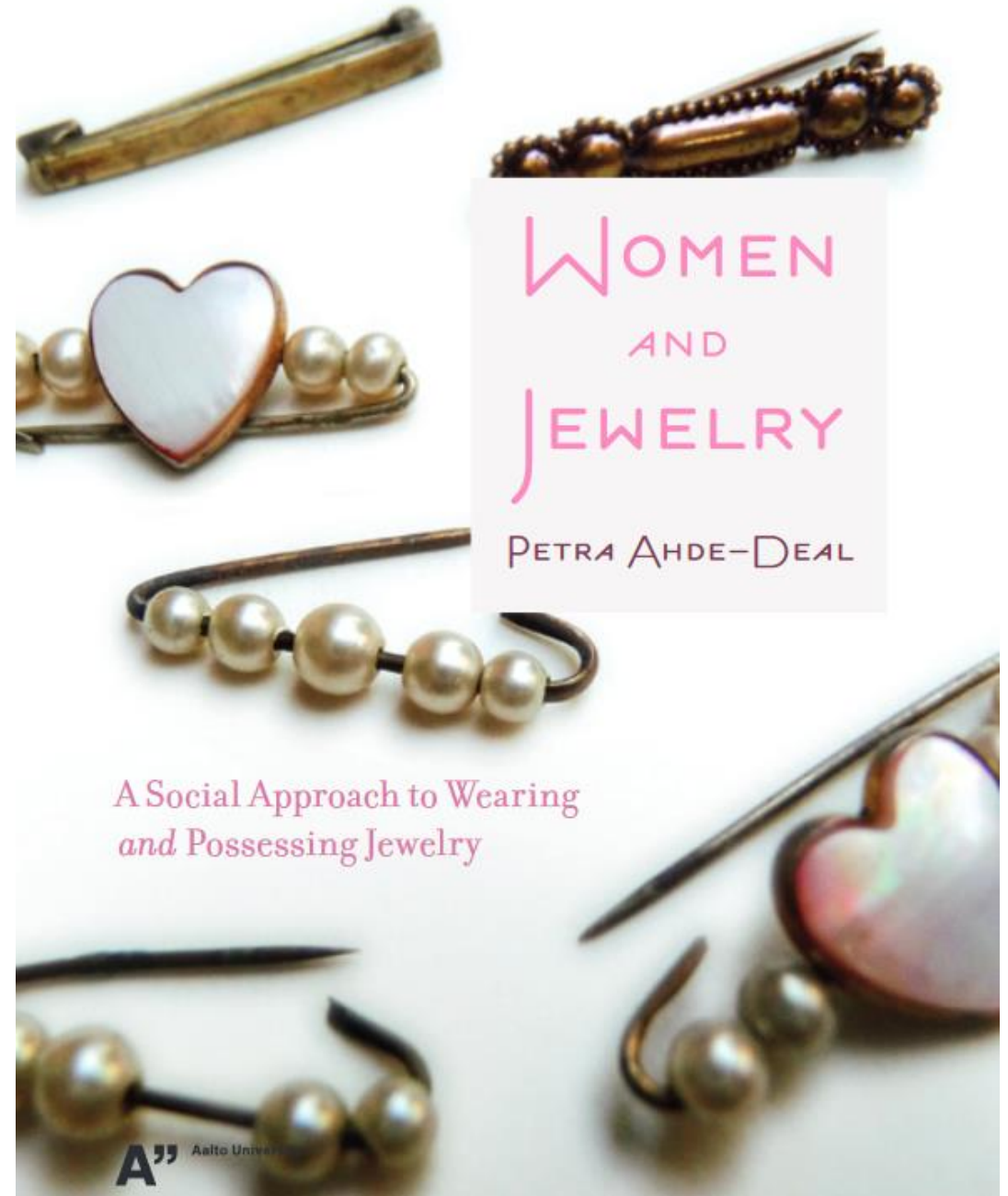
Probes

- Petra Ahde-Deal (2013)



I got this piece of jewelry from my mother when I turned ten. It is a pendant, and it is made of silver and enamel. It portrays Mary and baby Jesus. On the back is the engraving "Andenken von deiner Mutter", memento from your mother.

The jewelry was first given by my grandmother's grandmother to her daughter. She was Austrian, and that is why the text is in German. The pendant has always passed from mother to daughter, and that is why I got it from my mother. When I got the piece of jewelry, my mother had made a card to go with it, having the names, pictures and birth years of all the people who have worn it. Mother also wrote the story of the pendant on the card.



WOMEN
AND
JEWELRY
PETRA AHDE-DEAL

A Social Approach to Wearing and Possessing Jewelry

Lead user study

Cultivating Sportswear Innovation

A Mixed Approach Combining
The Lead User Method and
Participatory Design

Yi-Ning Chuang

2019

Mountaineering – A Combinatory Approach for Identifying Lead Users and Other Rare Research Subjects

Samuli Mäkinen
Pia Helminen
Mikael Johnson
Sampsa Hyysalo
Jouni K. Juntunen
Stephanie Freeman

2013

- Pioneering consumers
- Very early phase of product development

(fuzzy front end of product design)

- Developing the idea further towards commercial innovation
- Especially in the wearable/sport, technical sector, e.g. mountain bikers
- E.g. Pia Hannikainen (2005) *Disabled Persons as Lead Users in Mobile User Interface Design*. Aalto University



Test groups

When designing and prototyping a new product

Kyber Nina (2017) *Hupulla vai ilman? – Modulaarisen malliston matka käyttöliittymän kautta kuluttajalle*

With hood or without? – The journey of modular collection through the user interface to the consumer

- Työssä käytetyt tutkimusmenetelmät ovat kirjallisuuskatsaus sekä **kolmivaiheinen fokusryhmähaastattelu**. Haastatteluiden ja käyttäjäkokemuksen avulla haetaan vastauksia siihen, miten Minujun tuotepalvelumallin menestymismahdollisuudet voidaan optimoida markkinoilla. Lisäksi tarkastellaan, miten Minujun tulevaa toimintaa voisi kehittää mahdollisimman asiakaslähtöiseksi, toimivaksi, kysyntää vastaavaksi sekä minkälainen käyttöliittymä toimii Minujun kuluttajalle parhaiten.

Participatory design, co-design

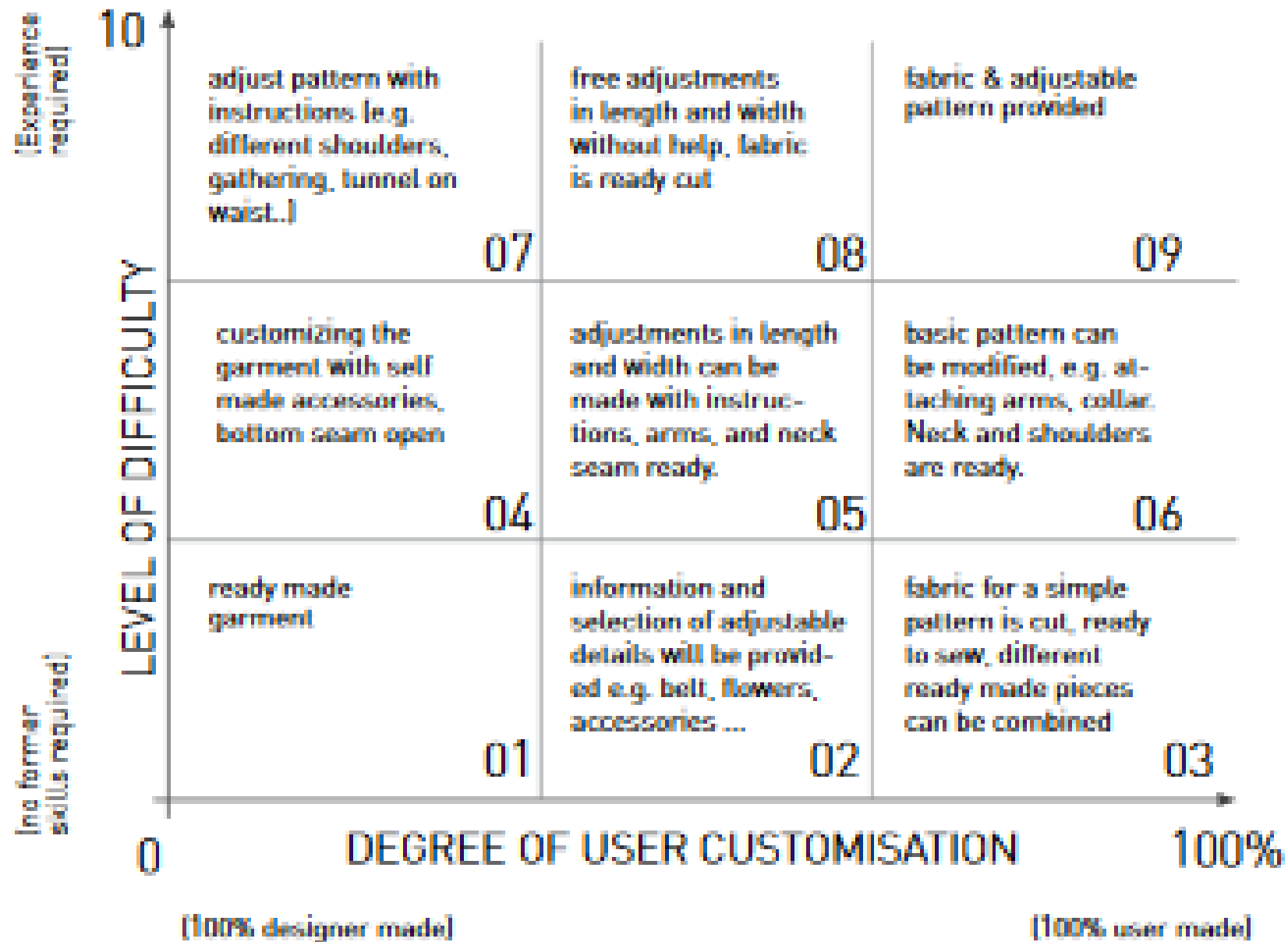
JOYFUL
PARTICIPATION
IN NEW WAYS
OF DESIGNING
AND MAKING
CLOTHES.

ENABLING PERSON-PRODUCT ATTACHMENT
TO POTENTIALLY REDUCE UNNECESSARY
CONSUMPTION.



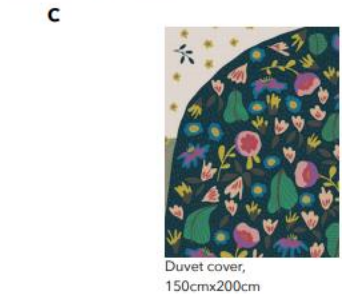
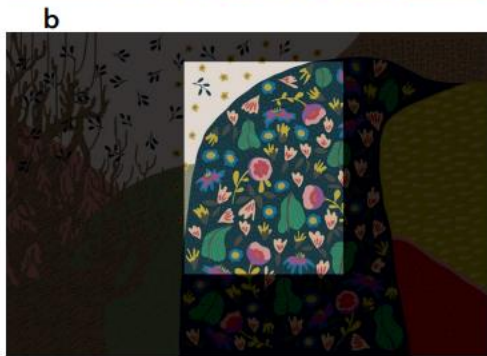
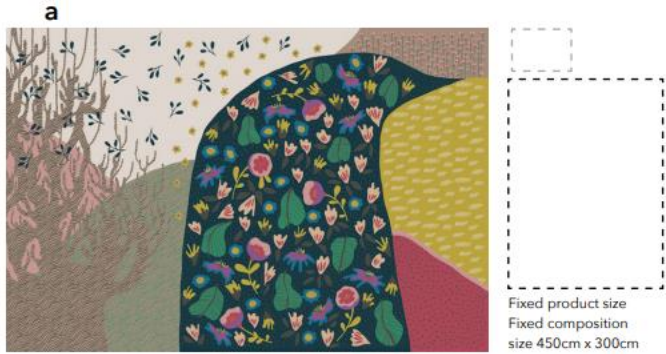
Hirscher Anja
Lisa

2013, MA
thesis, Aalto
University



Hirscher (2013, 110)

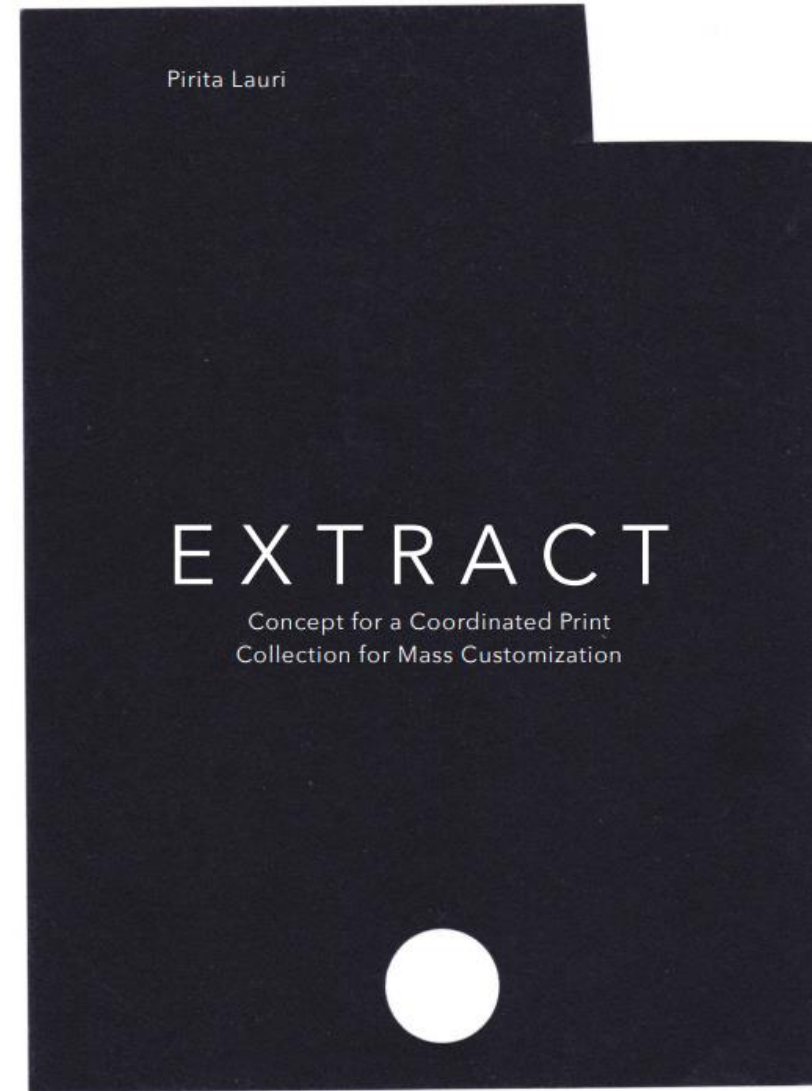
Lauri Pirita (2017) *Extract, Concept for a Coordinated Print Collection for Mass Customization*. MA thesis
 Aalto University



Picture 22. Flowerfall toolkit. First the user (a) observes the collection as a whole and chooses a product, then s/he (b) explores the collection and makes his/her choice. Now (c) the extracted digital product can be produced into physical form.



Picture 23 Flowerfall, detail in actual scale.

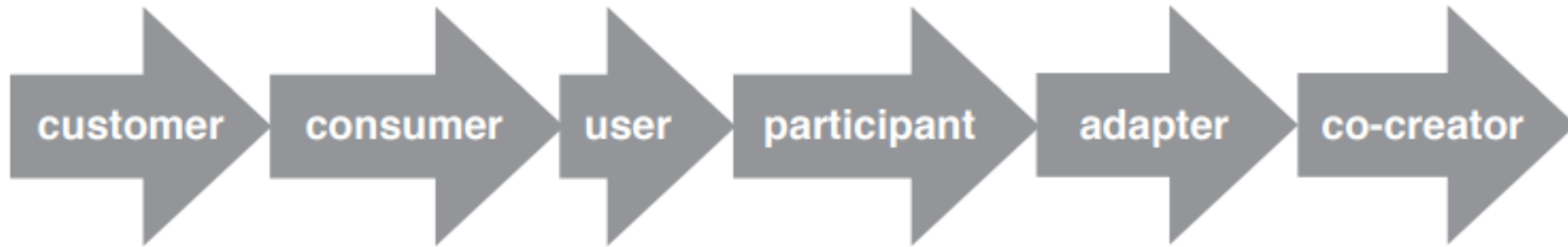


Open design, offering more active role for consumer

- Natalia Mustonen (2013) *FASHION OPENNESS Applying an Open Source Philosophy to the Paradigm of Fashion*. MA thesis, Aalto University
- My research-based thesis investigates the philosophy and approach of open source being applied to fashion practice in order to reflect on the benefits this may offer to creating a more environmentally, socially and economically sustainable fashion system. At the breaking point of the industrial and post-industrial era, caused by information technology, we are experiencing the trend of “openness” among many fields, such as media, politics, music and science. Escaping increasingly from hierarchical thinking and one-way communication, also fashion is striving for sharing structures and user **empowerment**.

Different roles, different power structures

Figure 4. The evolution of the role of the customer in the historical context (Fuad-Luke, 2009: p95)



ENABLERS:
the internet/Web 2.0,
information technology ->
platforms/spaces for openness,
either virtual or physical

DRIVERS:
economic, ecological and social
crisis ->
search for innovative systems
that are adjustable to present
reality

Level 5. Empowerment: DIY, elimination of waste,
search for meaning, slow-culture, participation into
construction of culture

Level 4. Collaboration: co-creation, participation,
customization, 'the death of author' and the ego etc.

Level 3. Sharing: spreading knowledge, free distribu-
tion of intellectual property, 'common pool' of ideas/
designs/blueprints/toolkits, altruism

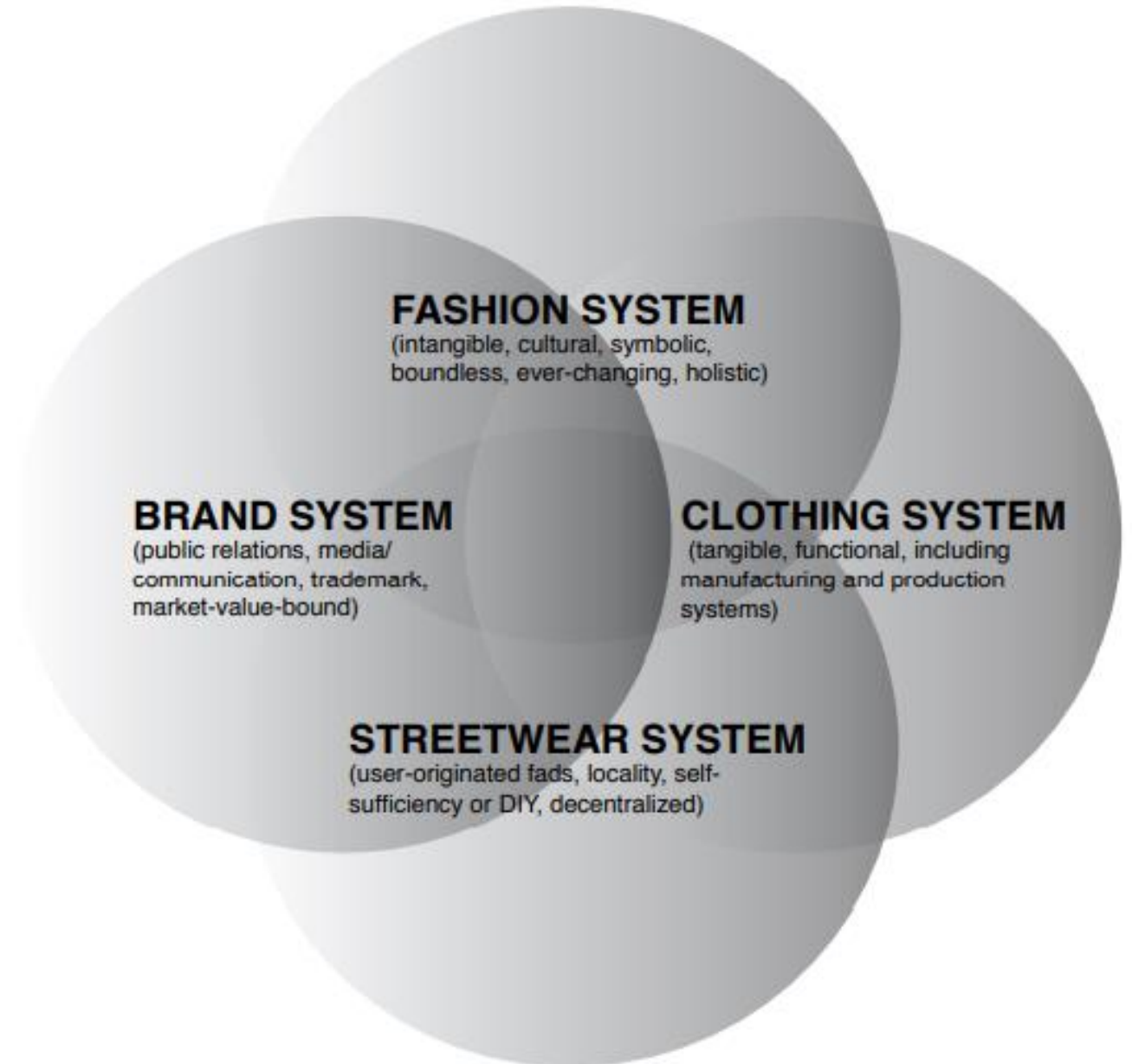
Level 2. Open-ended: unfinished, undefined, hackable,
modifiable, modular, open for development

Level 1. Transparency: honesty, exposing the system

Mustonen Natalia
(2013, 37)

Figure 7. Apparel related systems.

System level



Mustonen Natalia (2013, 42)

How to get information from users

- 1) Sales statistics, numbers
- 2) Surveys
- 3) Observation
- 4) Interviews
- 5) Lead users
- 6) Test groups
- 7) Participatory design, co-design

How to get information from users

- 1) Sales statistics, numbers
- 2) Surveys
- 3) Observation
- 4) Interviews
- 5) Lead users
- 6) Test groups
- 7) Participatory design, co-design

Abstract
Objective approach
Distance
Fictional

How to get information from users

- 1) Sales statistics, numbers
- 2) Surveys
- 3) Observation
- 4) Interviews
- 5) Lead users
- 6) Test groups
- 7) Participatory design, co-design

Real person(s)

Real emotions

Real meaning

Real user experiences

Reality might surprise designer

What kind of consumption practices your design is causing

How to get information from users

- 1) Sales statistics, numbers
- 2) Surveys
- 3) Observation
- 4) Interviews
- 5) Lead users
- 6) Test groups
- 7) Participatory design, co-design

Reality
System level understanding
Connections
Designing-manufacturing-
business
Economical-environmental
system
Design-material system

Group discussion; User(s)

- A) Fictional figure
- B) Target group to whom you are designing for
- C) Test group who can help in the design process

-are you interested of the user

-how you position your interest

-how would you like to collect information from user

-how to use user-centered information in a design process

Group discussion.